

ON FREE VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING MONDAY, MARCH 13TH, 1911

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IMPORTANT ARTISTIC OBJECTS  
IN  
CARVED ROCK CRYSTAL  
LAPIS-LAZULI AND IVORY

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UNRESTRICTED PUBLIC SALE

ON SATURDAY AFTERNOON, MARCH 18TH

BEGINNING AT 3 O'CLOCK

285



CATALOGUE  
OF  
**Important Artistic Objects**

IN  
**CARVED ROCK CRYSTAL  
LAPIS-LAZULI AND IVORY**

BEING  
NINETEENTH CENTURY REPRODUCTIONS  
BY HERMANN RATZERSDORFER, VIENNA, AND MORITZ KELLER, BERLIN

OF  
**FAMOUS ANTIQUES IN EUROPEAN  
TREASURE HOUSES**

COLLECTED BY AN AMERICAN AMATEUR DURING  
SEVERAL YEARS' RESIDENCE ABROAD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
**AT THE AMERICAN ART GALLERIES**  
ON THE DATE HEREIN STATED

CATALOGUED BY MR. HORACE TOWNSEND

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
SIX EAST TWENTY-THIRD STREET, MADISON SQUARE SOUTH, NEW YORK

5. 5/19/11

Press of THE LENT & GRAFF COMPANY  
187-189 East 25th Street, New York

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.



## PREFACE

Regarded as well-nigh the equal of a precious stone, rock crystal has for centuries served the skillful Gem-cutter and Engraver as a means of displaying the extreme of his artistic aptitude. Carved into the quaintest or the most beautiful of forms, its effect heightened by mountings of silver or gold, enamelled in the most pleasing of colors and set with a profusion of costly jewels, this material has taken an honored place in the Treasure Houses of Kings, as of Commonwealths. Especially did its inherent suggestion of costly luxury appeal to the mind of the later Italian Renaissance and, of the examples which have come down to our own day, the majority must claim a Florentine, a Venetian or some North Italian Atelier as their birth-place. Seldom, however, has the collector a chance of acquiring a Sixteenth Century carved rock crystal of real importance. They have found their final resting places in such gatherings of by-gone royalties as fill the celebrated "Green Gallery" at Dresden or in great national collections, such as that of the Louvre Museum, and only at such dispersals as the great Spitzer Sale has the individual connoisseur an opportunity to vie with his fellows in their acquisition.

Of very real interest, then, is a collection such as this, which represents the successful striving of a Nineteenth

Century Craftsman to parallel the technical triumphs of his Sixteenth Century predecessors. In the meticulous nicety of their carving and engraving, in the sumptuousness of their mountings of precious metals enamelled in the minutest or in the boldest of fashions, as the case may be, these Hanaps and Drinking Horns carry us back to the patiently arrived at perfection of the Italian Renaissance. Based, in a majority of instances, on existing examples of old work, they are in no case to be regarded either as slavish, or as misleading reproductions. Their author, Hermann Ratzersdorfer, was a Viennese Gem Cutter who devoted the greater part of his life to the creation of only such imposing productions as these. Necessarily his output was a limited one, but he was able to contribute to the Centennial Exhibition of 1876 a group of objects which helped very materially to give to Austria the high place she attained among the exponents of artistic craftsmanship.

Of the Carved Ivories which form a part of this collection, it need only be said that they represent a similar endeavor to revive the methods and re-create the artistic impulses of the Renaissance. They are the work of Herr Moritz Keller, of Berlin.

H. T.



# CATALOGUE

SALE SATURDAY AFTERNOON

MARCH 18TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

## 1—ROCK CRYSTAL EWER

*D. G. Henry*

75.00  
In the late Sixteenth Century style. Vase-shaped, with handle and circular foot. The body of rock crystal, engraved in intaglio, with a Renaissance arabesque design of scrolls, foliage and birds. The neck and lip are also of crystal engraved in intaglio, with similar designs. The mounting is of silver, parcel-gilt and enamelled, and consists of a handle, a knop, a foot and a rim to the lip. The handle is formed as a Grecian sphinx, ending below in floriated scrolls and decorated with *champlevé* enamels of green, red and blue. The rim of the lip is of chased silver. An ornamental band below the neck is of blue and white *champlevé* enamels in an imbricated pattern. In front is an ornament, formed as a cupid, in enamel, sitting astride a lion's head of chased and modelled silver. The knop is of silver, decorated with *champlevé* enamels, and the foot has a rim of silver with a pattern of scrolls and quatrefoils in *champlevé* enamels.

*Height, 5¼ inches.*

2—CARVED ROCK CRYSTAL TAZZA

*W. G. Henry*

*70.00*

In the style of the Sixteenth Century. Flat oval-shaped, on four silver feet. Of boldly cut rock crystal. The mounting is of silver gilt and decorated with *champlevé* enamels. In the centre is a raised well of circular shape, with a silver rim. Four silver straps with applied rosettes of silver radiate from this centre to the edges. They are set with turquoises and cabochon cut rubies. The four feet are of a double scrolled design with cabochon cut rubies forming centres to the lower scrolls.

*Length, 7 inches; width, 6 inches; height, 2½ inches.*

3—CARVED ROCK CRYSTAL BOTTLE WITH STOPPER

*Capt. J. R. Mc Lamar*

*150.00*

Based on a Fifteenth Century Bavarian original. Formed as the figure of a man playing the bagpipes. The body and stopper are of rock crystal, the arms, legs and mountings of silver parcel-gilt and enamelled. The body is egg-shaped and carved in a relief pattern of conventional scroll design. The top of the stopper is formed as a man's head, with the hair conventionally treated and carved in a feather design. The collar, which forms the stopper itself, is of silver, and a vertical band of enamelled silver encircles the crystal body, front and back. The arms of silver, the sleeves treated in an elaborate enamelled pattern, are applied to the crystal body. They clasp in front of the body the "Chanter" of the bagpipes, which is of crystal mounted in silver, with an enamelled design. Under the left arm are the three "Drones," also of crystal with enamelled silver mounts. The legs, of silver, are encased

in high boots with falling tops. Between them sits a poodle dog of modelled and chased silver. The figure stands on a flat base of rock crystal, carved, with a silver rim decorated with a scroll pattern in colored *champlevé* enamels.

Height, 9 inches.

4—CARVED ROCK CRYSTAL CUP ON STEM

460.<sup>00</sup> After a Sixteenth Century Italian original. The body of the cup is formed as a nautilus shell of rock crystal elaborately engraved in a shallow intaglio with a design of conventionalized waves, dolphins, whales, ships and castle-like buildings. At what corresponds to the "hinge" of a nautilus shell is a deep border and rim of gold elaborately enamelled in a pierced pattern of volutes arranged in Greek honeysuckle form. Above this, and sitting on a spray of foliage, is a Mermaid with forked tail, modelled in silver, gilt and enamelled in natural colors. The shell is supported by a Triton, also with forked tail and blowing a conch shell, modelled in silver gilt and enamelled in natural colors. The Triton rests on a shelf of rock crystal, its surface ornamented with lizards and reptiles carved in intaglio. The lower edge of this shelf is rimmed with an ornamental cresting of silver gilt and with a band of a pattern of colored *champlevé* enamel, and the whole rests on four tortoises modelled in silver gilt, with a pattern of enamels. The base is a flat thin plate of carved rock crystal rimmed at the bottom with an edging of silver, gilt and enamelled in colors.

Height, 10¾ inches.

Capt. J. R. McLane

Capt. J. R. H. Lamar

5—CARVED ROCK CRYSTAL EWER WITH HANDLE

260.~

In the Sixteenth Century German style. The body is of inverted conical form of rock crystal carved with a Renaissance design of acanthus leaf scrolls and foliations. The lower portion is of a fluted pattern, and the shaped lip is also of rock crystal. Around the body are four vertical straps of silver, formed as terminal figures of bearded men, and decorated with a minute pattern in colored *champlevé* enamel. Above these straps and around the rim of the body of the ewer are leopards' heads of modelled and chased silver. The handle is formed as a winged dragon with its tail twisted around a branch or stem which is held by the seated figure of an infant satyr modelled in silver and very elaborately chased. The stem is of rock crystal carved in relief and the base is of silver elaborately enamelled in a pattern of scrolls.

Height, 12¾ inches.

6—CARVED ROCK CRYSTAL BOTTLE

W. G. Henry

300.~

In the style of the Sixteenth Century. Formed as the figure of a Peacock with out-spread tail. The body is of carved rock crystal, covered with a naturalistic treatment of feathers in delicate relief. The wings, also finely feathered, are detached from the body at the sides, and the wide-spreading tail is carved with a somewhat conventionalized treatment of the characteristic eyed feathers. The head, which is hinged and forms the stopper, is of crystal, with eyes of inset rubies and a crest of silver stems ending in ruby, emerald and diamond beads with silver settings.

Around the lower part of the neck is a deep collar of silver, chased in an elaborate pattern, and decorated with *champlevé* colored enamels and with small jewels in silver settings. From this collar hangs a pendant of a pear-shaped emerald set in silver and surrounded by white *champlevé* enamel. The legs are of silver, elaborately chased and enamelled in naturalistic fashion, and with ornaments of square rubies in raised settings of enamelled silver. The tail is divided vertically by six straps of silver with a raised scroll pattern of *champlevé* and translucent enamels, and studded with small rubies in raised silver settings. The upper portion of the base is an oval of rock crystal with an intaglio pattern of a scroll design, the lower portion being of silver gilt with an appliqué ornamentation of silver having a scroll pattern in translucent and *champlevé* enamels, set at intervals with small pearls, rubies and emeralds.

Height, 10 inches; width,  $7\frac{3}{4}$  inches.

7—CARVED ROCK CRYSTAL VASE

Capt. J. R. de Landa

After a Sixteenth Century German original. Shell-shaped bowl of rock crystal, on a high stem of rock crystal mounted in silver and with a circular base of carved rock crystal. The bowl is carved both in relief and intaglio with a conventional pattern; its juncture with the stem is of silver formed as bearded masks, modelled, chased and enamelled in colors. The stem is of rock crystal, shaped and carved, and with an appliqué ornamentation of winged dolphins, in modelled and chased silver, supporting floral fes-

290.00

toons of silver, decorated with *champlevé* translucent enamels in natural colors and interrupted by shield-shaped cartouches of white opaque enamels. The oval dome-shaped foot is of rock crystal carved in a pattern of double volutes, while the base is of silver gilt, with an appliqué pattern in detached relief of silver enamelled in colors, interrupted at intervals with square cut rubies in high silver settings.

Height,  $8\frac{1}{2}$  inches; length,  $8\frac{3}{4}$  inches.

8—CARVED ROCK CRYSTAL PLATEAU

Sold with #13

After a Sixteenth Century Italian original. Octagonal shape, formed of four flat leaves of rock crystal, framed in silver gilt, around a raised circular centre of rock crystal mounted in silver gilt. The rock crystal panels are completely covered with an arabesque design carved in intaglio, as is also the top of the circular central projection. The silver frame-work is gilt and decorated with a floral pattern in high relief of *champlevé* opaque and translucent enamels, and the four bands which radiate from the centre are interrupted by four square cut emeralds in high gold settings. The salver stands on four feet, formed as fabulous birds with outstretched wings, of silver gilt elaborately enamelled.

Height, 5 inches; diameter,  $8\frac{3}{4}$  inches.

9—CARVED ROCK CRYSTAL WINE CH

Capt. J. R. McLama

375-"

After a Sixteenth Century German original. Shaped as a hunting horn. The body is of rock crystal, carved in an intaglio pattern of dotted lines and zig-zags. The rim is of silver gilt, dec-

orated with quatrefoiled patterns in relief of hunting subjects, in one case a mounted huntsman pursuing a stag, in the other a hunter on foot fighting a wild boar at bay, enamelled in their natural colors. Below the rim is a broad band of silver gilt, with a quatrefoiled panel in relief containing a subject of a king on horseback facing a bear at bay. This band forms the point of juncture of the horn with its stand which consists of a triple-headed Cerberus or Hydra, supporting with its claws a shield, all in silver gilt profusely decorated with colored *champlevé* enamels. The oval foot is of cut rock crystal, and the base is of silver with a pattern of purple enamel. Around the lower portion of the horn is another silver band with a quatrefoiled and enamelled panel having a subject of a seated huntsman with his dog. The point of the horn is of silver, modelled, chased and enamelled in the shape of a dragon's head with open mouth, showing teeth and tongue, above which is a quatrefoiled panel filled with the subject of a fox in high relief. The work in silver gilt is most delicately chased, the grounds to the figure subjects being very finely matted.

*Height, 11½ inches; length, 16¾ inches.*

10—CARVED ROCK CRYSTAL PLATEAU

*D. G. Henry*

288. <sup>70</sup> In the style of the Sixteenth Century. Eight-foiled shape. Formed of flat panels of rock crystal, engraved in shallow intaglio with a design of an arabesque pattern and mounted in a framework of silver, chased and enamelled in various colors. Radiating from the centre, between the

eight lobes which form the plateau, are straps of silver formed as terminal figures and surmounted by lion's head masks, chased, engraved and decorated with patterns of *champlevé* colored enamels. The plateau stands on a circular foot of plain hammered and shaped silver.

Height,  $1\frac{1}{4}$  inches; diameter 12 inches.

11—CARVED ROCK CRYSTAL HANAP WITH COVER

After a Sixteenth Century German original. Ovolo-shaped body, with dome-shaped cover. Both body and cover are carved rock crystal mounted in silver parcel-gilt. The body is decorated with two oval panels of intaglio carving of classical subjects. On one side the abduction of the Sabine women by the Romans under Romulus is shown, a composition of many figures in spirited action, and on the other is shown the death of a Roman warrior who lies on his couch in his tent surrounded by weeping women. The triangular spaces between these oval panels are occupied with arabesque patterns of masks and acanthus scrolls. The domed cover of rock crystal is also carved in intaglio with two oval panels of classical subjects. In one is shown the self-inflicted death of Lucretia and the taking of the oath by her kinsmen to revenge the outrage committed by Sextus, the son of Tarquinius Superbus. In the other is shown the death of Brutus at Philippi. It is surmounted by a modelled, chased, enamelled and gilt silver figure of a Roman legionary, with spear and drawn sword. The rim of the cover is a band of silver, with a very fine panelled pattern in *champlevé* translucent enam-

H. J. S.

Capt. H. L. Lamm



els, and a silver gilt cresting having at intervals six bearded masks in relief. At the juncture of the body with the stem there is a band of silver, gilt and enamelled in a pattern of panels interrupted by four masks in relief. Below this is a knop of rock crystal, engraved in intaglio, having below it a band of silver enamelled in a diamond and rosette pattern. The foot is of rock crystal engraved in intaglio, with two oval panels of classical subjects. One represents Cupid and Psyche, the other Apollo presenting the Caduceus to Mercury. The foot is finished with a band of silver having a pattern in enamels of panels of arabesque ornaments, interrupted by eight silver gilt and enamelled palm leaves in relief.

*Height, 17¼ inches.*

12—CARVED ROCK CRYSTAL HANAP AND COVER

After a Sixteenth Century German original.

575-10 Cylindrical form with domed cover, baluster-shaped stem and domed foot. The body is of rock crystal engraved in intaglio with classical scenes. On one side a monarch, probably Alexander the Great, rises from his throne under a canopy, while a woman seizes his hand and an attendant holds aloft a platter on which is a casket. On the other side is depicted a skirmish between two parties of armed men outside the gate of a Roman city. The domed cover is also of rock crystal engraved in intaglio with mythological subjects and Amorini. It is surmounted by a figure of Minerva with spear and shield in silver, gilt modelled, chased and enamelled; it is

*Capt. J. R. Hedlam*

rimmed with a band of silver gilt, having a pattern in panels of *champlevé* enamel interrupted at regular intervals by eight masks modelled, chased and enamelled in high relief. At the juncture of the body with the stem is a band of silver gilt ornamentation of a pattern in colored enamels and four masks in silver gilt, modelled, chased and enamelled. The baluster-shaped stem is of rock crystal engraved in intaglio, with masks and scroll ornamentation; between this and the domed foot is a band of quatrefoils and oval bosses in silver gilt and enamelled. The foot is of rock crystal engraved in intaglio with military trophies and amorini, and finished with a cresting of silver gilt and a band of the same metal with a raised scroll work pattern in *champlevé* enamels.

Height, 18 inches; diameter of body,  $4\frac{3}{4}$  inches.

# 8 + 13—CARVED ROCK CRYSTAL VASE WITH HANDLE AND COVER

*Geo. A. Hearn*

850.~

In a Sixteenth Century Italian style. Pear-shaped body, cylindrical neck and foot of rock crystal mounted in silver gilt and enamelled, with conical cover and two handles. The under part of body is fluted, and above it is carved in intaglio with a floral and scrolled pattern, the neck and cover being also of rock crystal carved in a similar fashion. The cover is surmounted by a figure, in modelled, chased, enamelled and gilt silver, of Abundantia with a cornucopia, and the rim is of silver gilt with a band of *champlevé* enamel decoration set with emeralds. The handles are of an elaborate design of chimera-like

Monsters, forming scrolls in conjunction with Grecian sphinxes holding serpents. All are of modelled, finely chased and gilt silver, enamelled in opaque and translucent enamels. The base is of rock crystal carved in a floral and scrolled pattern and finished with a band of silver, gilt and enamelled, and studded at regular intervals with square emerald-like stones in high silver settings.

Height, 19½ inches.

14—CARVED ROCK CRYSTAL ROSE WATER VASE

In the style of the Sixteenth Century. Shaped as an ostrich. The body, neck, head and tail of rock crystal carved with a pattern of conventionalized feathers and scroll ornamentations. The head and neck form a removable cover, and the eyes are of rubies. Around the neck is a band of chased silver gilt, having an appliqué scroll and strap-work ornamentation in *champlevé* colored enamel, set with pearls. The rim of the cover is of an appliqué design of enamels on a band of silver gilt studded with square cut rubies and emeralds in high gold settings. The wings and tail are of rock crystal, carved in a naturalistic feather plume effect, and united to the body by bands of enamelled silver, gilt and set with rubies and emeralds. Seated on a tasselled cushion of wrought and enamelled silver gilt is the modelled figure of a Moor or Negro, with a feather girdle and holding a pendant pearl. The legs of the ostrich are of wrought silver, naturalistically treated and parcel-gilt, and it stands on an oval base of rock crystal

Despt. J. R. de Lama

6 of.

carved in intaglio. The base is finished by a rim of silver gilt, with a band of appliqué pattern of *champlevé* enamels set with rubies and emeralds.

*Height, 15 inches; length, 14 inches.*

15—CARVED ROCK CRYSTAL VASE FOR PERFUMES

*Des. A. H.earn*  
Based on a Sixteenth Century adaptation of an Oriental original. Shaped as a mythological Monster having a leopard's head, extended wings, bear's paws, and a dragon's tail. The head is removable, the eyes are rubies and the entire body is covered with a conventional scroll work pattern, carved in low relief. Around the neck is a collar formed of a band of silver, chased, gilt and enamelled, from which spring wings and conventional volutes of silver, wrought, gilt, enamelled and set with precious stones. There are bands around the tail and hind legs of similar workmanship. The tail is of rock crystal carved in serpents' scales, and ends with a floral ornament resembling a tulip blossom.

16—CARVED ROCK CRYSTAL RECEPTACLE FOR SWEET-  
MEATS

*D. G. Henry*  
*475.00*  
Based on a Sixteenth Century adaptation of an Oriental original. Shaped as a dragon with a lizard's head, the body and head being of rock crystal carved with an all-over pattern in relief and with enamelled disks for eyes. Around the neck is a collar formed as a serpent, naturalistically treated in white and gold enamels, and with a band of floral motives and of miniature tortoises in silver gilt and enamelled in naturalistic colors.

The spreading erect wings are mounted in silver gilt and enamelled, and the rock crystal cover in the back of the monster is encircled by two serpents with dragons' heads of silver, gilt and elaborately enamelled. The tail is also encircled by a band of silver, gilt and enamelled, formed as a serpent, and with floral motives and miniature tortoises. The dragon is mounted on a flat base of most elaborate workmanship consisting of serpents, dragons and lizards intertwined with floral and foliage motives in wrought silver completely enamelled in naturalistic colors. This stand is on four wheels of cut and pierced rock crystal.

Height, 14 inches; length, 18 inches; width, 8 $\frac{3}{4}$  inches.

17—CARVED ROCK CRYSTAL VASE WITH COVER

Based on a Sixteenth Century Italian original. Shaped as a Cornucopia with a hinged cover and stand. The cornucopia-shaped body and the cover are of rock crystal elaborately carved in an allover arabesque design, the cover being surmounted by the figure of a Triton astride a sea-horse in modelled silver gilt and enamelled. The edge of the cover and the rim of the vase are formed of deep bands of silver gilt with appliqué designs of acanthus scrolls and masks decorated with *champlevé* enamels and profusely studded with rubies and emeralds in high silver gilt settings. In front of the rim of the vase is applied a modelled half-length figure of a woman in silver gilt, holding in her hands a garland of flowers of wrought silver enamelled in colors. Around the middle of the vase is a broad band of silver

J. R. H. Lamar

pp. 22

gilt with an appliqué design of swans in silver and enamels; this serves as a point of juncture for the stand, which consists of the modelled figure of a mermaid holding in both hands, above her head, a vase, all in silver gilt and enamelled. The oval base is of rock crystal, carved in intaglio, and standing on four shaped feet of silver gilt, enamelled and set with large emeralds and rubies.

Height,  $24\frac{1}{2}$  inches.

18—CARVED ROCK CRYSTAL CASKET

550.<sup>00</sup> In a Sixteenth Century Italian style. Octagonal shape. Formed of panels of flat rock crystal carved in intaglio with an allover arabesque pattern and set in a frame-work of silver gilt, chased and enamelled. The border is of an appliqué scroll-work design of silver, gilt and enamelled. At the four angles are vertical niches lined with plates of *lapis-lazuli*, in which are seated detached figures modelled in silver gilt and representing Abundantia, Industria, Ceres and Pomona, with their appropriate emblems. The casket stands on four feet of silver, gilt and enamelled, and formed as volutes with garlands and female masks. The bottom of the casket is of silver, gilt and repoussé.

Height, 9 inches; length,  $13\frac{1}{2}$  inches; width,  $10\frac{1}{4}$  inches.

19—CARVED ROCK CRYSTAL PLATE

900.<sup>00</sup> In the style of the Sixteenth Century. Circular shape. Formed of panels of rock crystal, carved, in intaglio, with an allover pattern of dolphins, cornucopiæ, masks, terminal figures and scroll-

work. These panels are divided by broad bands of silver gilt and wrought in a relief pattern of garlands of foliage and fruits twined with ribbons and interrupted by masks. These are enamelled in natural colors. Radiating from the centre are ten straps of silver gilt, formed as male and female caryatids, and profusely studded with jewels in high silver settings. The outside rim of the plateau is of black enamel with a pattern in gold. Standing on a plain circular foot.

*Height, 4 inches; diameter, 22¼ inches.*

20—CARVED ROCK CRYSTAL BOWL

*J. B. Baumeite*

Based on an Oriental original. Of irregular shape. Heavy rock crystal boldly carved in a design, oriental in character, of volutes, rosettes and foliage forms.

*Height, 7½ inches; length, 11 inches; width, 8 inches.*

21—JEWELLED FIGURE OF A SERPENT

*Geo. Arents Jr.*

Viennese design of the Nineteenth Century. Formed as a coiled rattlesnake prepared to strike. The entire body is covered with triangular scales consisting of irregularly colored opal, and opal matrix, polished and unpolished, and ranging in color from deep brown to milky white. The head is closely set with round pearls, the eyes are formed of small emeralds, very closely set, the nostrils are small rubies. The rattles of the tail are of large baroque pearls. The snake rests on a flat slab, consisting of a section of an onyx-like petrified tree trunk, highly polished.

*Height (of snake), 4¾ inches.*

*Diameter (of base), 9¼ inches.*

Capt. J. R. He Lema

22—LAPIS-LAZULI AND SILVER NEF

200.00

In a Sixteenth Century German style. Model of a mediæval ship. The hull is of mottled *lapis-lazuli*. The mast, square sail, high poop, flags, rigging and the figures of the sailors are in silver gilt, chased, engraved and decorated with enamels. The ship is supported on a dolphin of modelled silver, gilt and enamelled, which stands on an oval base of *lapis-lazuli* rimmed with silver gilt, enamelled and set with jewels.

Height, 6½ inches.

23—LAPIS-LAZULI WINE CUP

1000.00

In a Sixteenth Century German style. Shaped as a hunting horn. The body is formed of strips of *lapis-lazuli* set between fine lines of chased gold, and mounted in silver, gilt and enamelled. Around the body are four bands of silver, gilt and enamelled, with an appliqué ornamentation of oval panels of hunting subjects, in relief and elaborately enamelled. On the band around the rim of the cup the panels contain realistic representations of a lion and a bear hunt. Beneath this are panels showing an ostrich and a deer hunt, and below are panels representing a stag and a wild boar hunt. These panels are divided by strap-work designs in silver, decorated with a pattern in *champlevé* enamel, and studded with pearls in high silver gilt mounts. At the smaller end is a deep band of silver, gilt and enamelled finishing, with a modelled parrot's head holding in its open beak a ball of *lapis-lazuli*. The horn is supported about the middle by a figure of Diana, her spear leaning against a stone altar, and, beneath her feet, the body of a deer,

Capt. J. R. He Lema



The moulded oval base has a broad band of enamel work in a strap design and panels of relief heads, in silver gilt, of a wild boar and a bear. This base is supported on four feet, formed as ram's heads, with volutes, in colored enamels; the sub-base is of *lapis-lazuli*.

Height, 35¼ inches.

24—PAIR OF LAPIS-LAZULI VASES WITH HANDLES AND COVERS

Capt. J.R. Hled Lamar

1900.~ In a Sixteenth Century Italian style. Urn-shaped, with domed covers and scroll-shaped handles. The bodies are divided into vertical sections of *lapis-lazuli*, separated by fine lines of chased gold. The domed covers, of similar treatment, are surmounted by modelled busts, in gold, of Phæbus Apollo and of Minerva. The vases are mounted in silver gilt with bands of appliqué ornamentation of scrolls and masks in *champlevé* enamels, and are surrounded by four vertical straps ending in male and female terminal figures holding enamelled garlands above their heads. The handles are of modelled silver gilt winged Grecian sphinxes. The vases stand on four ram's head feet of silver, gilt and enamelled.

Height, 15¼ inches.

25—CARVED IVORY PLATEAU AND EWER

Capt. J.R. Hled Lamar

600.~ By Moritz Keller, Berlin. Based on a Sixteenth Century Italian original. The plateau is circular in shape, formed of ivory panels, with silver gilt mountings. In the centre is a medallion of low relief carving. Subject: Venus reclining. Around this is a broad band of low relief carving of Nymphs, Satyrs and Amorini disporting.

The rim has a pattern carved in relief of volutes and acanthus scrolls, and there is an outer edge of a carved acanthus pattern divided by masks. The ewer is vase-shaped, with lip and handle. The body is surrounded by a carving of a Bacchanalian Festival and is supported by three carved and modelled female Satyrs. Around the neck is a carving of a reclining Nymph, and in front a young Bacchanal astride a bearded mask. The lip is carved with young Bacchantes, and the handle is a carving of Bacchantes.

*Height of ewer, 21½ inches.*

*Diameter of plateau, 19¾ inches.*

26—CARVED IVORY TANKARD WITH HANDLE AND COVER

*Geo. A. Hearn*

3-58.00 By Moritz Keller. Based on a Sixteenth Century Italian original. Cylindrical shape. Around the body is a group, carved in high relief, and representing the Judgment of Paris. The shepherd is surrounded by Juno, Minerva and Venus, and has just awarded the Apple of Discord to Venus. The hinged cover is carved with a design of acanthus-leaf volutes and masks, and is surmounted by a carved group of Venus and Cupid. The handle is formed by the figure of a Nymph. Around the base is a band of carving of a scroll pattern in high relief and four seated Amorini. The tankard stands on four voluted feet.

*Height, 22½ inches.*

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